

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM**

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name J. W. R. Moore House

other names/site number J. W. Miller House; J. C. Biller House; DHR#265-5002

2. Location

street & number 5588 Main Street not for publication N/A
city or town Mount Jackson vicinity N/A
state Virginia code VA county Shenandoah code 171 Zip 22842

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this X nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property X meets does not meet the National Register Criteria. I recommend that this property be considered significant nationally statewide X locally. (See continuation sheet for additional comments.)

Signature of certifying official _____ Date _____
Virginia Department of Historic Resources
State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments.)

Signature of commenting or other official _____ Date _____
State or Federal agency and bureau

4. National Park Service Certification

I, hereby certify that this property is:

 entered in the National Register

 See continuation sheet.

 determined eligible for the
National Register

 See continuation sheet.

 determined not eligible for the National Register

 removed from the National Register

 other (explain): _____

Signature of Keeper _____

Date of Action _____

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Shenandoah County, Virginia

5. Classification

Ownership of Property (Check as many boxes as apply)

☒ private
☐ public-local
☐ public-State
☐ public-Federal

Category of Property (Check only one box)

 X building(s)
 district
 site
 structure
 object

Number of Resources within Property

Contributing	Noncontributing	
<u>3</u>	<u>0</u>	buildings
<u>0</u>	<u>0</u>	sites
<u>0</u>	<u>0</u>	structures
<u>0</u>	<u>0</u>	objects
<u>3</u>	<u>0</u>	Total

Number of contributing resources previously listed in the National Register 0

Name of related multiple property listing (Enter "N/A" if property is not part of a multiple property listing.)

N/A

6. Function or Use

Historic Functions (Enter categories from instructions)

[illegible]

Current Functions (Enter categories from instructions)

[illegible]

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7. Description

Architectural Classification (Enter categories from instructions)LATE VICTORIAN: Italianate

Materials (Enter categories from instructions)foundation STONE: Limestoneroof STONE: Slatewalls BRICKother WOOD

Narrative Description (Describe the historic and current condition of the property on one or more continuation sheets.)

8. Statement of Significance

Applicable National Register Criteria (Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing)

- ☒ **A** Property is associated with events that have made a significant contribution to the broad patterns of our history.
- ☐ **B** Property is associated with the lives of persons significant in our past.
- ☒ **C** Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- ☐ **D** Property has yielded, or is likely to yield information important in prehistory or history.

Criteria Considerations (Mark "X" in all the boxes that apply.)

- ☐ **A** owned by a religious institution or used for religious purposes.
- ☐ **B** removed from its original location.
- ☐ **C** a birthplace or a grave.
- ☐ **D** a cemetery.
- ☐ **E** a reconstructed building, object or structure.
- ☐ **F** a commemorative property.
- ☐ **G** less than 50 years of age or achieved significance within the past 50 years.

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Areas of Significance (Enter categories from instructions)

ARCHITECTURE

AGRICULTURE

Period of Significance 1871-1955

Significant Dates 1871

Significant Person (Complete if Criterion B is marked above)

N/A

Cultural Affiliation N/A

N/A

Architect/Builder R. S. Jones

R. S. Jones

Narrative Statement of Significance (Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS)

____ preliminary determination of individual listing (36 CFR 67) has been requested.

previously listed in the National Register

_____ previously determined eligible by the National Register

designated a National Historic Landmark

recorded by Historic American Buildings Survey # _____

recorded by Historic American Engineering Record # _____

Primary Location of Additional Data

X State Historic Preservation Office

Other State agency

Federal agency

Local government

University

Other

Name of repository: _____

10. Geographical Data

Acreage of Property 5.6 Acres

UTM References (Place additional UTM references on a continuation sheet)

Zone Easting Northing Zone Easting Northing

A 17/705540/4291900 C 17/705640/4291700

B 17/705700/4291780 D 17/705480/4291820

See continuation sheet.

Verbal Boundary Description (Describe the boundaries of the property on a continuation sheet.)

Boundary Justification (Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title: James C. Massey and Shirley Maxwell

Organization: Massey Maxwell Associates date May 6, 2005

street & number: P. O. Box 263 telephone (540) 465-4566

city or town Strasburg state VA zip code 22657

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A USGS map (7.5 or 15 minute series) indicating the property's location.

A sketch map for historic districts and properties having large acreage or numerous resources.

Photographs

Representative black and white photographs of the property.

Additional items (Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of the SHPO or FPO.)

name William B. Holtzman, Holtzman Oil Corporation

street & number 5534 North Main Street telephone (540) 477-3131

city or town _____ state VA zip code 22842

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

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SUMMARY DESCRIPTION

The J.W.R. Moore house is an imposing, two-story, three-bay, L-shaped Italianate house of white-painted brick. It was constructed in 1871 and was originally at the heart of a 200-acre farm. It has unusually elaborate wood trim and a large, square belvedere with a tall finial. Situated at the north end of the town of Mount Jackson, it is approached by a circular drive and has commanding views of the Massanutten Mountains to the east. The property contains three contributing resources: the main house; a brick combination icehouse/smokehouse/summer kitchen, circa 1871; and a frame tenant house, thought to be mid-nineteenth century with late-nineteenth- or early-twentieth-century additions. There are no structures or objects associated with the resource. The main house is in very good condition; the icehouse/smokehouse/summer kitchen is in fair to poor condition; the tenant house is in fair condition and has been partly renovated.

ARCHITECTURAL DESCRIPTION

Exterior Details

The J.W.R. Moore House is an imposing, three-bay-wide Italianate house located east of the Old Valley Turnpike at the north end of Mount Jackson. It is constructed of red brick laid in six-course common bond, four courses thick, and is and has traditionally been painted white. It has two unusually tall stories and is surmounted by a square belvedere. There is a two-story rear wing on the north end, creating an L-shaped plan. There is a tall, frame, five-bay by one-bay porch across the front. The main block of the house is two bays deep and is comprised of a single room on each side of a central hall. The rear wing has a partially enclosed porch on the south side, in a local building tradition. The wing is now three bays on the south porch side, one bay on the rear, and two bays on the north side, which blends into the front portion for a total of four bays. The house is approximately 45' X 21' in the front portion and 30' X 36' in the rear; each portion rises to a height of approximately 35'-6" at the gable ridges.

The front of the main block is highly ornamented and with its unusual height and a slightly projecting central bay, it produces a striking architectural design.

On the first floor a single six-over-nine-light floor-length double-hung wood-sash window flanks the center entrance. The entry has an ornate four-panel door with rondels between the panels,

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two-light sidelights, and a four-light transom. The transom and sidelights are set in ornamented woodwork, with paneled jambs. The doorway is in turn surmounted by a consoled and keystone entablature. Except for an ornamented old screen door, the doorway appears to be original. The single nine-over-six windows are surmounted by a consoled entablature.

The second-floor front has a pair of three-light sash doors opening to the porch roof with a consoled entablature in the projecting center bay. Although there is no railing on the top of the porch, old photos show that there once was one. Flanking this pair of sash doors is a six-over-six-light double-hung wood-sash window surmounted by a consoled entablature, matching the first-floor arrangement.

The south side of the front portion has two false windows with louvered shutters and consoled entablatures on each floor, believed to be original. The north side of the front portion has two windows on the first floor and one on the second, each with six-over-six double-hung wood sash and consoled entablatures. The second-floor western window is false, having only shutters. Three of the windows have louvered shutters; the first-floor rear one does not, nor do the front windows, although pintles indicate their original existence. The exposed portion of the rear side of the front portion of the house has one window on each floor with six-over-six-light double-hung wood-sash, consoled entablatures, and louvered shutters. The wall of the rear side extends through the main block of the house, with the rear wing appended.

Rear Wing

The rear wing, built at the same time as the front portion, is flush on the north side with the front portion. On the first floor of the rear wing, on the north end, there is a modern, triple, six-over-six-light double-hung wood-sash window flanked by single-leaf old period shutters. This configuration replaces a large picture window with narrow sidelights installed circa 1940. Before that, there was a projecting, polygonal sun room at this location; traces can be seen in the brickwork above the present windows. The 1885 Lake's Atlas appears to show this bay, suggesting that it was original. At the rear of the wing is a pair of smaller modern kitchen windows, again with louvered shutters. The second floor on the north side of the wing has two original windows matching those on the sides of the front, although the rear window does not have shutters. The rear of the wing, with an end-gable roof, has a back door with two-over-two-light sash, a modern storm door and concrete stoop and steps. On the second floor is one original window, again matching the others but without shutters. In the attic is a small square window.

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The south side of the rear wing features a two-story porch, with the end enclosed in clapboards on both stories and contained under the gable roof in a local tradition. The central section is an open two-story porch sheltering a two-over-two sash door to the kitchen, but the portion adjoining the main block of the house has been filled in on both stories with bathrooms, each with a six-over-six-light double-hung wood-sash window.

There is a side entrance from the porch on both floors, with steps to the ground on the first floor. On the front of the house there is a five-bay porch with the center three bays slightly projecting. In the center bay are wide concrete steps and cheeks to the ground. The porch has arched trim in each bay, providing an unusual and distinctive appearance. At the base of these arches, only two of the original half-pendentives survive, both at the brick walls. The posts are square, set on plinths. There is also evidence of a railing around the porch, now missing, but shown in old photos with turned balusters. Above the horizontal entablature is a double cornice; the lower portion appears like recessed dentils, and fancy scrolled consoles support the main, molded cornice above. The area below the porch is enclosed with modern lattice screening.

The roof is a medium-pitch lateral gable across the front portion, with a similar gable on the rear. The covering is standing-seam tin. There are two brick interior chimneys at the ends of the main block and one brick chimney in the center of the rear wing. In the center of the front portion roof is a square belvedere, two bays on each side with a pyramidal roof topped by a decorative spire. The roofs, both main and rear, have a large, elaborate, highly decorative cornice with large, paired, scrolled consoles. In the entablature between the consoles are molded panels. The main cornice has modillions and above a projecting corona there is a molded cornice. At the front center is a small triangular open pediment with a partial return of the lower cornice and paired consoles. At the attic level in the center there is a small four-paned circular window with an elaborate decorative wood frame. On the gable sides, the cornice makes a short return without consoles or modillions, and at the attic level there are fake windows in the gable, with the same decorative frame found on the front. The belvedere has two arch-head four-light casement sash on each side with a decorative cornice similar to the main cornice.

The foundation is in well-dressed rubble limestone, three feet thick, and, in the local tradition, painted white. There are small six-light fixed-sash basement windows on the sides of the front portion, as well as a bulkheaded basement entry on the rear with two doors.

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Plan

The interior layout reflects the exterior, with a main front block and a rear wing with an integral porch. In the front there is a nine-foot-wide center hall, with a 12-feet 9-inch ceiling. The center hall has a two-run-and-landing staircase. There is a door on the right to the parlor and on the left to the living room. At the rear of the hall is a door to a modern lavatory, which probably originally opened to the rear porch. Despite the imposing size of the front portion, it is surprising to find only two rooms flanking the center hall on each floor. In the rear wing, the dining room connects to the living room with a door and contains a set of plain, enclosed back stairs. The kitchen is to the rear of the dining room and opens to it with two doors. The south porch contains the original storage room or pantry, an open porch and a modern bath adjoining the front portion of the house. On the main stair landing there is a door to a rear lavatory with a short run of stairs. On the second floor of the central hall there are two bedchambers flanking it. The center hall has a pair of sash doors that open to the front porch roof. In the rear wing are two more bedrooms, each with a bath in the enclosed portion of the porch, as well as an open section of the porch. The several rear rooms have connecting doors through to the front north bedroom, but there is no separate passageway. From the center stair hall the stairs continue upward to the belvedere. At the landing are access panels to the low crawl-space attic. There is a full basement under the front portion of the house, with exterior door and small sash as described. Interior access is from the back stairs from the dining room.

Interior Details

Center Hall

The front portion contains the center hall, flanked by a single room on each side. The hall doorway to the front porch is in four panels, each with elongated octagonal forms created with raised moldings and grained in a walnut finish. There is an antique hand-operated doorbell and a box lock with a white porcelain knob. Such locks and white porcelain knobs are used throughout the house. Beneath the sidelights are also elongated panels. To each side of the hall is a two-panel door, on the right to the parlor, on the left to the living room. These panels are also elongated octagons. The doors are grain-painted with a walnut finish and are set in a molded frame with a solid panel above like a fixed transom. The door frames have wide moldings, and they extend upward over the panel and are eared at the panel and surmounted by a molded cornice. This was apparently done to

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enhance the apparent size and height of the doors, in keeping with the unusual height of the hall. There is a tall plain baseboard but no cornice. The walls and ceiling are plaster. Old photos show faint outlines of decorative painting on the ceiling under wallpaper that was being stripped during rehabilitation. The decorative painting may have been contemporary with the construction of the house. The floor is remilled five-inch-wide boards stained in a walnut finish. Other floors in the house have old five-inch-wide boards with a similar finish.

The staircase is original, rising to the second floor in two runs with a landing and is open-newel and open-string. There is a large, elaborately turned newel post, simpler turned balusters, and a fine walnut railing that curves and rises elegantly around the landing. On the landing there is a shortened door on a three-riser set of small stairs, which opens to a lavatory. It has the same trim as the room doors, except for the absence of a panel above the doors.

Parlor

The parlor to the south of the hall has one floor-length, six-over-nine-light, double-hung wood-sash window and one six-over-six-light double-hung wood-sash window on the rear side. There is a fine, original marble mantelpiece on the fireplace at the south end but without windows flanking it as those that show on the exterior are false. There is an arch opening to the firebox and a curved marble shelf with rounded edges and a marble hearth. The windows have large, molded trim. The walls and ceiling are plaster without a cornice. The ceiling height in these rooms were lowered by a previous owner, so it is possible that a cornice may survive in this or other rooms above the present ceilings, except the entrance hall. The floors are old five-inch boards stained a walnut finish.

Living Room

The living room on the left side of the entry hall has a reproduction period-design replacement mantel on the original arched-opening fireplace. The ceiling and walls are plaster; the floor is old five-inch boards stained a walnut finish.

There are three windows, two flanking the fireplace, six-over-six lights and a floor-length six-over-nine-light window on the front. The windows have the wide, molded trim found throughout the house. There is a high baseboard with a molded top.

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Dining Room and Kitchen

In the wing behind the living room is the dining room, connected to the living room by a door similar to the hall doors. The dining room has no fireplace, but the chimney mass between it and the kitchen rises in its place. The window on the south has large molded trim, as do the two doorways and as found in other principal rooms. There is a high baseboard with a molded cap. The floors are five-inch-wide boards stained to a walnut finish. On the north side of the dining room are a set of triple modern windows, six-over-six double-hung, replacing earlier configurations as in the exterior description. The wall and ceiling are plaster. There is no cornice. To the rear of the dining room is a modern kitchen, with finishes the same as the dining room. The kitchen fireplace on the west wall adjoining the dining room is a large, high cooking fireplace with a simple mantel shelf obscured at the time of this description by a large Hoosier cabinet. The north wall of the kitchen is lined with built-in modern cabinets, sink, and countertops. A pair of small, modern, six-over-six-light, double-hung windows is over the sink. There are several doors: east, the outside rear door; south, the original pantry, now laundry; and a new door to the south porch. The exterior doors are four-light sash doors. The pantry door is a four-panel door.

Second Floor

The center hall in the front portion has two doors opening onto the roof of the front porch and doors on each side opening to bedrooms. These are paneled doors with wide trim as is found downstairs. The staircase continues up to the belvedere, simplified at the top to a plain design. The bedrooms have pilastered wood mantelpieces with mantel shelves. The north front and north rear bedroom fireplaces are blocked off, and modern cast-iron stoves have been installed.

The north bedroom has one front and one side window with the customary trim; however, beside the fireplace to the left is an old, two-door closet, believed to be original. There is molded trim to the closet, as there is to the hall and rear bedroom doors; however, there is no window in the closet, this being another false window showing as louvered shutters on the exterior. The walls and ceiling are plaster without a cornice. There are five-inch-wide board floors and a plain baseboard. The hall doors have the ornamented elongated-octagon panels seen elsewhere on the hall sides, with plain panels on the insides.

In the rear wing are two further bedrooms with connecting doors. Each has a bathroom in an enclosed portion of the south porch. The first or middle bedroom contains the backstairs from the dining room.

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There are two windows, one on the north and one on the south, each with six-over-six lights as previously described. There is a fireplace between this and the rear bedroom and a connecting door. The rear bedroom has windows on the north and east sides, similar to those previously described, and a door to a vestibule opening in turn to the open portion of the porch and to the bathroom in the original rear corner of the porch. There is an old mantelpiece similar to those in the other bedrooms. There is an attic over the front portion of the house with a small front window; the attic is used for storage. A similar attic is over the rear wing with a small window on the rear wall.

HVAC

The former hot-water radiator heating system was removed during the recent rehabilitation of the house and replaced by a central hot-air and air conditioning system. The basement furnace continues in use and an attic air handler has been installed.

Electrical System

The house has a comprehensive modern electrical system. There are numerous decorative ceiling lights, which are all modern except in the entry hall and on the front porch. The house once had a carbide lighting system, and a few remnants survive, including a pipe in the hall wall and an attic fixture.

Water

All bathrooms have modern plumbing fixtures. There was a lead-lined metal cistern located between the second floor and attic that supplied the house with water; its location is not known.

Grounds

The house sits well back from the Old Valley Pike (U.S. Route 11, or Main Street). Its yard is set behind a rail fence with a brick mounting platform at the center. Within the yard a brick walk extends to the house around an ornamental circle. The center of the circle has a new cement fountain set in an inner brick. There are no mature plantings in the circle. The driveway to the house extends in from the Old Valley Pike on axis with the house and walk, then turns to the right

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before the fence and circles around to the rear of the house. There are mature deciduous and coniferous trees and shrubs and a grass lawn around the front and sides of the house. There are two smaller buildings at the rear of the house. Behind them, the ground falls off steeply toward the Shenandoah River, providing views of the river and the mountains to the east. The original driveway from the Turnpike, as shown on the 1885 Lake's map, is wishbone-shaped with two openings on the road. There is no trace of this today.

Outbuildings

There are two buildings to the rear of the house: an old brick combination smokehouse, icehouse and summer kitchen, and a frame tenant house, portions of which are old, probably predating the main house.

The three-level, side-gabled icehouse/smokehouse/summer kitchen is in white-painted brick with a three-bay front and one-bay sides. It probably dates to the construction of the main house, as it appears to show on both the 1885 Lake's and the 1878 Gray's maps. On the front wall is a four-light sash door with transom at grade level. In the center is a raised door with sideways steps along the front of the building to a stoop. At the right is a single nine-over-nine-light, double-hung wood-sash window. Under this right-hand portion is a lower level with steps down to a door under the center door. There is a closed-in window at the lower level beneath the upper window. There are two brick chimneys: on the left, a modern, exterior chimney, perhaps a rebuilding, and on the right, an interior brick chimney. In the right-side gable are two small four-light windows in a low attic. In the rear of the structure is a six-over-six-light double-hung wood-sash window. The substantial cornice is molded above a deep fascia, with a short return across the gable ends. The roof is standing-seam metal. The building is in fair to poor condition and used for storage.

Also behind the main house to the south of the icehouse is a two-story frame tenant house in fair condition and partly renovated. It has a small, one-story rear wing at the left side and a small one-story wing on the right side of the building. There is a plain enclosed front porch. The house is three bays wide and one bay deep, with an end-gable roof. There are two interior chimneys, one at each end of the house. Clad in clapboard, the building has a large, molded cornice and small, paired consoles and a deep fascia board. The cornice has a short return across the end gables, as well as a smaller fascia and cornice rising with the gable. Although the house has a unified architectural appearance, the two previously cited early maps show a square-ish structure at this location, suggesting that a portion of the house may date to at least the period of construction of the main house.

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STATEMENT OF SIGNIFICANCE

The J. W. R. Moore House, also called the J. W. Miller Residence and the J. C. Biller Residence, at 5588 Old Valley Turnpike, at the northern end of the town of Mount Jackson in Shenandoah County, Virginia, is a notable rural example of the Italianate style in the lower Shenandoah Valley. The large, L-shaped, brick house was constructed in 1871 by J. W. R. Moore, a member of a prominent Shenandoah Valley family and a successful farmer and businessman. The construction history of the house is unusually well documented. Several of the principal craftsmen who worked on it are identified in a newspaper article written at the time of construction: the contractor/architect, R. S. Jones, who also built at least two contemporaneous “neat and substantial bridges” in the vicinity; the mason, Thomas J. Burk; and the carpenter, Isaac Sheetz. The house is significant under Criterion A for its association with the social and agricultural history of the Mount Jackson area during the post-Civil War era and under Criterion C as an elaborate, well-executed Shenandoah County instance of Italianate residential architecture. The property contains a total of three resources, all buildings and all contributing: the main house; an earlier two-story frame house (presumably circa 1840), now used as a tenant house; and a one-story brick ice house/smokehouse/summer kitchen (circa 1871). There are no structures or objects.

Historical Information

In 1872, John Warren Rice (Jack) Moore completed his acquisition of a 200-acre parcel of land near Mt. Jackson, Virginia, on the east side of the Valley Turnpike (now U.S. Route 11, or Main Street in Mt. Jackson).^{1[i]} The year before, he had built an impressive brick residence on the property. The new house would serve as his home and the center of his farm on the west bank of the North Fork of the Shenandoah River.

In 1869, Jack Moore’s father, Charles Moore (1809-1871) of Roselawn, a mid-19th century neoclassical-style brick mansion near Mount Jackson, purchased from a neighbor, Levi Rinker, “. . . all that tract of land lying east of the Rail Road below Mt. Jackson and along the River . . . except . . . the land taken and enclosed for a Cemetery or Grave Yard [Soldiers’ Cemetery] and heretofore donated to the Memorial Association of Mt. Jackson by the said Levi Rinker. . .” The sales price was \$11,000. The tract dated to a patent of 1739 held by Benjamin Allen, the founder of the settlement that would become the late-nineteenth-century town of Mount Jackson.^{2[ii]}

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Charles Moore died on June 12, 1871, leaving as his heirs his wife, Elizabeth G. (Rice) Moore, and five children: John Warren Rice Moore, Charles A. R. Moore, Annie M. Moore, Carrie R. Moore, and M. Fannie Moore. On October 21, 1872, Jack Moore purchased the other heirs' interests in the property for the sum of \$20,000.^{3[iii]} That his house had already been completed before that date is evident from a report in a New Market, Virginia, newspaper in December 1871:^{4[iv]}

Fine House. The new residence recently built for our friend, J. W. R. Moore, Esq., is, we think, one of the prettiest and best arranged in the County. The architect and contractor, R. S. Jones, Esq., who received so much praise for the neat and substantial bridges which he built last year, deserves no less for the skill and taste displayed in this building. The brick-work was done by our townsman, Thomas J. Burk, who is a master mason, skilled in all departments of his business, and the wood-work received the labors of Isaac Sheetz, Esq., one of the best workmen and most companionable men. The house is a credit to all concerned in its erection.

The identification of so many of the craftsmen involved in the original construction is unusual for a house of the period. The name of a fourth workman was supplied by a late-twentieth-century writer who noted, "Laurence Lucas says his daddy, 'Polk' Lucas, helped build [the Moore House]."^{5[v]} The "neat and substantial" bridges that R.S. Jones is credited by the newspaper article with building may have been replacements for some that were destroyed in the great flood of 1870, when, according to contemporary accounts, many bridges in Shenandoah County were lost, along with a great deal of property.^{6[vi]}

During the Civil War, J.W.R. Moore served in the Army of the Confederacy in B. Z. Price's company of light artillery.^{7[vii]} He married Henrietta Sigler, a neighbor, in 1864.^{8[viii]} In 1865 he and his wife were in residence at Roselawn, his parents' estate on the Shenandoah River. By 1880, federal census data reveal that the family, who must by now have been well established in their Mount Jackson house, had grown to include five children, three sons and two daughters, ranging in age from fourteen years to one year. Jack Moore was 38 years old at the time of the census.^{9[ix]}

The eight-room house that Jack and Henrietta Moore built was basically a substantial I-house with an integral wing. It appeared even larger than it actually was; however, partly because of the height of its ceilings, the width of its broad center hall, and its ornamentation in the currently popular, highly decorative Italianate style.

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The Italianate style was one of the two most important Romantic or picturesque architectural styles--the other was the Gothic Revival-- promoted by mid-nineteenth-century reformers such as A. J. Downing through the many architectural pattern books of the era. A reaction against the formality and rigid symmetry of Greek Revival design, it featured irregular building footprints and ornate decorative elements produced by highly mechanized woodworking implements. The ideal Italianate house was placed in a spacious, picturesquely landscaped rural or suburban setting. Such Italian styles were widely found throughout the United States.^{10[x]}

However, while builders in Shenandoah County were impressed by Italianate ornament and certainly could supply appropriate settings for such houses, they clung tenaciously to the traditional building forms of earlier decades--the three-bay, one-room-deep I house and the Greek Revival cube, both usually with an integral rear two-story wing. Thus, the typical Italianate house design of Shenandoah County features a shallow I-house or a nearly square block embellished with bracketed Italianate eaves and a square or rectangular porch with much sawn ornament. Sometimes, as in the J.W. R. Moore House, the center bay of the house projects slightly forward and is capped by a pediment, providing a suggestion of a towering pavilion or even a Villa-esque campanile or bell tower. The Italianate period in Shenandoah County was relatively brief, bracketed by the Greek Revival and the Queen Anne styles, and extending from about the end of the Civil War to about 1880.

In Shenandoah County around Mt. Jackson, designer-builder R. S. Jones is credited with the design and construction of the J.W. R. Moore House, an outstanding example of the Italianate-house type, as well as that of J.W.R.'s brother, C.A.R. Moore, in the village of Mt. Jackson. Also of note nearby is a rare Italian villa, the Dr. Christian Hockman House, near Edinburg., built ca. 1868-1870. The Hockman House is distinguished by its central tower projecting above the hipped roof, as well as the substantial brick quoins on the tower and the front corners of the main house. It is listed on the National Register of Historic Places.

The best Italianate houses have belvederes on substantial gable roofs, serving the practical purposes of view and air. These houses are mostly, like the J.W.R. Moore House, much enlarged versions of the traditional Valley I-house. The Moore House is set apart from the routine I-house by its large scale and size and, most significantly, by a plethora of applied decorative ornaments. Such a house is not generally architect-designed, for the creative architect of this period sought a more complex and, often, irregular plan, along with rich decorative details. Rather, the Moore House can be best seen as the work of a talented builder-designer expanding on the height of an I-house and enriching it with ornament probably designed by others.

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There are two likely design sources for the Moore House and others with similar ornament. The first is from one of the architectural pattern books of the period, which is probably the most widely used source. The second is from one of the millwork catalogs then coming into wide use. The millwork factories in turn may have relied on pattern books for their own design sources. In a study of seventeen pattern books of this period, only one suggests a number of designs for exterior details on the Moore House, while none suggest the basic form of an I-house. A millwork catalog suggests the staircase newel and balusters used in the Moore House. The ornamental work including porch arches and cornice, window lintels, main cornice, belvedere, and attic windows appear to be drawn from Marcus Fayette Cummings and Charles Crosby Miller's book, Architecture, Design for Streetfronts, Suburban Houses, and Cottages, published by S. Bailey and Eager in Toledo, Ohio, in 1868 and reprinted by the American Life Foundation and Study Institute in 1980. The newel and baluster design matches an item supplied by the millwork catalog of George O. Stevens of Baltimore in his 1879 catalog, Builders' Supplies, reprinted by Pyne Press in 1972.

The C.A.R. Moore House is the nearest comparable to the J.W.R. Moore House. It is a tall and elaborately decorated Italianate house built in 1878 on a small tract of land a short distance down the Valley Pike from his brother. It has a more complex cross-shaped plan but a similar porch, cornice, and window ornamental details. There are also splendid gable decorations with sawn gingerbread ornament. Dr. Moore also incorporated some of the same features found in the older Moore residence, including an attic cistern and decorative ceiling "frescos".^{11[xi]}

A number of simpler examples of the Italianate house in its I-house form are to be found with fine Italianate ornament in the cornices and wide eaves, notably in the house at 14211 Old Valley Pike, Edinburg, and another at Stover Avenue and King Street (rear) in Strasburg.

The Moore House's large, square belvedere, arcaded porch, and elaborate exterior trim were imposing proof of its Italian pretensions. The interior was equally stylish. Interior doors and windows were treated with wide, eared moldings, while decorative ceiling painting, of which traces were found beneath old wallpaper during a recent rehabilitation, suggests a very stylish interior. A metal-lined tank built in just below the eaves captured rainwater for the bathroom and kitchen.^{12[xii]} The house was clearly adequate in size and conveniences for the Moores' growing family. It must also have been intended to be a gracious setting for social gatherings, in the manner of Jack Moore's family home at Roselawn. It was, above all, an appropriately stylish gentleman-farmer's residence.

In the post-Civil War years, the total amount of improved farm land in Shenandoah County increased dramatically, jumping from about 76,641 acres in 1860 to 114,931 acres in 1870. During the same period, the number of farms soared from 493 in 1860 to 1,806 in 1880, while the size of

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the average farm decreased from 155 acres in 1860 to 106 acres in 1870 and 64 acres in 1890, a
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trend that would continue into the 1930s. Yet there was at the same time an increase in the number of very large farms as well, a rise no doubt largely attributable to the rapid mechanization of agriculture after the war. Whereas in 1860 there had been only a dozen Shenandoah farms containing 500 or more acres, by 1880 there were fifty-one—and fifteen of them had a thousand acres or more.^{13[xiii]} Moore's farm was firmly placed at the top of the second rank in size and value among his contemporaries in the Ashby Magisterial District.

J.W.R. Moore's total acreage reached about 390 acres by 1880, with 370 acres in tilled land and 20 in woodland. Though far from the largest farm in the county--there were 51 Shenandoah County farms of more than 500 acres listed in the federal agricultural census of 1880--his was nonetheless a large undertaking by local standards, since almost a third of the county's farms contained less than fifty acres. By comparison, the largest landholdings in the Ashby magisterial district belonged to two members of the prominent Meem family. Gilbert S. Meem and John G. Meem each owned approximately 1,000 acres valued at \$100,000 and \$125,000 respectively. However, with a total valuation of \$40,000, Moore's farm ranked number three--well below these two behemoths but still far ahead of most of his contemporaries in Ashby District. The value of his farm production was estimated at \$2,615, well above average in the Ashby District. Like his neighbors, he grew wheat and Indian corn and raised cattle for market, sheep for shearing, and a few hogs. He had a considerable investment in farm implements and equipment (\$1,000 as compared to John Meem's \$1,100), and in 1879 he spent \$400 for fertilizer and \$1,000 for 250 weeks of farm labor—all suggesting that he was a serious farmer. The census data suggest that he shared the growing interest in apple cultivation that prevailed in Shenandoah County in the late nineteenth century, as it records that he had an orchard of 150 bearing apple trees and 100 peach trees.^{14[xiv]}

Gray's 1878 National Atlas map of Shenandoah County, which shows J.W.R. Moore at the Mount Jackson farm, indicates several small structures at the rear of the house lot, including one that appears to be the surviving brick icehouse/smokehouse, as well as what may be all or part of the frame tenant house.^{15[xv]} The 1885 Lake's Atlas map shows only two small, square buildings behind the main house. Neither the 1878 nor the 1885 map indicates the location of a barn or other outbuildings, and it seems likely that these buildings were located on another portion of the farm, possibly across the river. Like his neighbors, he raised wheat, Indian corn, sent beef cattle to market, and made a substantial amount of butter (500 pounds in 1879), presumably for sale.

In addition to farming, Jack Moore undoubtedly had other interests. According to one source, among his various enterprises was the construction of a hotel at Orkney Springs, a popular Shenandoah County summer retreat.^{16[xvi]} In 1882, Moore sold his Mount Jackson property and moved west with his family, first to Texas, then Minnesota, and finally Montana, where he

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established a newspaper at Kalispell. He died at his ranch in Marion, Montana, in 1922.^{17[xvii]}

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The buyer of Moore's property in 1882, J. W. Miller, was a Mt. Jackson farmer and entrepreneur who owned a general merchandise store in the town. Lake's Atlas of 1885 identifies him as the owner of the former Moore tract. He already owned a good-sized farm nearby.

In 1899, William C. Lantz obtained the property from the Millers.^{18[xviii]} William Lantz was a well-known Shenandoah County school teacher and a liberal benefactor of Massanutten Military Academy in Woodstock, Virginia.^{19[xix]} He never married, and upon his death in 1930, the property passed to his married sisters, Bettie and Ella, and their children. Among the heirs were George B. Holtzman and William Holtzman, who apparently continued to manage the farm until it was sold, in 1942, to Hugh and Lillian Raskes. The Raskes held the property only briefly, transferring it to Consolidated Dairy Farms, Inc., the same year. In 1947 it was sold to Floyd and Elsie Dalton, then sold again in 1950 to Hobart and Doretta Murphy before finally being acquired by James Carson Biller and his wife Louise in 1951. By the time of the Biller acquisition, the size of the farm had shrunk to 132 acres. The Billers lived in the house for nearly five decades, eventually subdividing the land to create Biller Subdivisions I and II, the Perry Trailer Court, and several commercial lots on Main Street in Mount Jackson.^{20[xx]}

In 2001, the J.W.R. Moore House was acquired by the Holtzman Oil Corporation, whose owner, William B. Holtzman, is a grandson of Bettie Lantz Holtzman, as well as a great-great-grandson of Charles Moore of Roselawn. Under Mr. Holtzman's ownership, the house has been rehabilitated for use as a single-family residence, with care taken to maintain the character-defining features of the original house. The nominated property contains approximately 5.6 acres, including the entrance drive to the Valley Pike, now U.S. Route 11.

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ENDNOTES

1. D. Warrick Burrus II, letter to William B. Holtzman, August 18, 2000. Mr. Burrus is a Shenandoah County historian, genealogist, and writer.

2. Ibid.

3. Ibid.

4. Ibid.

5. Arthur J. Holmas, "The J.C. Biller Residence," Chamber Chatter. Copy in William B. Holtzman files.

6. John W. Wayland, A History of Shenandoah County, Virginia (Strasburg, Va.: Shenandoah Publishing House, Inc., 1927; 1976).

7. Janet B. Hewett, ed. Virginia Confederate Soldiers, 1861-1865, Vol II., (Wilmington, N.C.: Broadfoot Publishing Co., 1998), 648.

8. Daniel Warrick Burrus, The Rinkers of Virginia: Their Neighbors and Kin and the Shenandoah Valley (n.d., n.p., copy in Shenandoah County Library Local History Room), 142.

9. Burrus, letter to William B. Holtzman.

10. The Italian styles—Italian villas, Renaissance Revival and Italianate houses—were widely used in the United States in the decades from 1840 to 1890. The prominent features of the Italianate house, the type encountered in Shenandoah County and the Shenandoah Valley, are unusual height, broad eaves enriched by elaborate cornices using large and complex consoles and brackets, often in pairs, either closely spaced or with a dentil cornice between them. There are often deep paneled friezes as well. Cupolas or belvederes are common, located at the peak of the gabled or peaked roof. The ubiquitous porch may be a small entry porch, classically designed, or, more likely, a large front porch across the house and enriched with turned balusters and surmounted by a cornice with consoles and possibly a balustrade on the roof. The center bay often projects from the wall and rises to a pediment. Bay windows and oriels are common, and the other windows are large, either flat-topped or arched, and generally emphasized with pediments or projecting molded lintels. Front doors were frequently found with transom and sidelights, and the door panels were a variation from the standard six-panel door. This summary of typical exterior Italianate details is taken from the chapter, "The Italian Styles," in *House Styles in America*, by James C. Massey and Shirley Maxwell (Penguin Studio, 1996).

11. Burrus, "The C.A.R. Moore House, 1878," Chamber Chatter, Jan-Feb, 2001. The current address of C.A.R. Moore's house is 5760 N. Main St.

12. Holmas, op. cit.

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ENDNOTES (Cont.)

13. Shenandoah County Historic Resources Survey Report, pp. 28-29.
14. U.S. Agricultural Census, Shenandoah County, Ashby District, 7.
15. Copy in Holtzman files.
16. Burrus, The Rinkers of Virginia, 142.
17. Burrus, letter to William Holtzman, August 18, 2001.
18. Ibid.
19. Wayland, op. cit., 478.
20. Burrus, letter to William Holtzman, August 18, 2001.

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_____. *The Rinkers of Virginia, Their Neighbors and Kin and the Shenandoah
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GEOGRAPHICAL DATA

Boundary Description

The property is part of Shenandoah County Parcel Maps 080 04 001, 080 04 001A, and 080 05 001. It is bounded on the northwest by U.S. Rt. 11, the Old Valley Turnpike, and extends 350 feet along the road, then southeast at right angles to the highway for 700 feet, to the Mount Jackson town line, which it follows on the southeast again for 350 feet. See attached plot plan.

Boundary Justification

The property line on the northeast is the Old Valley Turnpike, U.S. Route 11 (Main Street), with 350-foot frontage, and extends at right angles to Rt. 11, southeast 700 feet to the Mount Jackson town line at the bottom of a short hill behind the house, at the northern edge of the town. The entire property is in the same ownership. The house drive extends straight in from Route 11 to a mounting block and then straight on axis with a brick walk to the house. The wood-fenced sides and short rear slope to the town limits create a convenient border for the property, with adequate extent of grounds surrounding the historic house.

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All Photographs are of:

J.W.R. MOORE HOUSE
Shenandoah County, Virginia
VDHR File Number: 265-5002
James C. Massey, Photographer

Photo 1 of 16	VIEW OF: front elevation, looking southeast NEG. NO.: 22137/24
Photo 2 of 16	VIEW OF: front and right sides, looking east NEG. NO.: 22137/ 9
Photo 3 of 16	VIEW OF: front porch detail, looking northeast NEG. NO.: 22137/19
Photo 4 of 16	VIEW OF: southwest and southeast facades, looking north NEG. NO.: 22137/5
Photo 5 of 16	VIEW OF: northeast and southeast facades, looking west NEG. NO.: 22137/8
Photo 6 of 16	VIEW OF: belvedere, looking north NEG. NO.: 22137/13
Photo 7 of 16	VIEW OF: cornice detail, looking north NEG. NO.: 22137/15
Photo 8 of 16	VIEW OF: gable detail, southwest facade, looking east NEG. NO.: 22137/18

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Photo 9 of 16	VIEW OF: parlor, looking southwest NEG. NO.: 22137/25
Photo 10 of 16	VIEW OF: living room, looking east NEG. NO.: 22137/29
Photo 11 of 16	VIEW OF: kitchen, looking north NEG. NO.: 22137/31
Photo 12 of 16	VIEW OF: rear wing bedroom, looking northwest NEG. NO.: 22137/35
Photo 13 of 16	VIEW OF: belvedere interior, looking southeast NEG. NO.: 22135/10
Photo 14 of 16	VIEW OF: attic, looking southwest NEG. NO.: 22135/12
Photo 15 of 16	VIEW OF: icehouse-smokehouse-summer kitchen, looking east NEG. NO.: 22137/10
Photo 16 of 16	VIEW OF: tenant house, looking south NEG. NO.: 22137/11

END NOTES

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^{1[i]} D. Warrick Burrus II, letter to William B. Holtzman, August 18, 2000. Mr. Burrus is a Shenandoah County historian, genealogist, and writer.

^{2[ii]} Ibid.

^{3[iii]} Ibid.

^{4[iv]} Ibid.

^{5[v]} Arthur J. Holmas, "The J.C. Biller Residence," Chamber Chatter. Copy in William B. Holtzman files.

^{6[vi]} John W. Wayland, A History of Shenandoah County, Virginia (Strasburg, Va.: Shenandoah Publishing House, Inc., 1927; 1976).

^{7[vii]} Hewett, Janet B., ed. Virginia Confederate Soldiers, 1861-1865, Vol II., (Wilmington, N.C.: Broadfoot Publishing Co., 1998), 648.

^{8[viii]} Daniel Warrick Burrus, The Rinkers of Virginia.: Their Neighbors and Kin and the Shenandoah Valley (n.d., n.p., copy in Shenandoah County Library Local History Room), 142.

^{9[ix]} Burrus, letter to William B. Holtzman.

^{10[x]} The Italian styles—Italian villas, Renaissance Revival and Italianate houses—were widely used in the United States in the decades from 1840 to 1890. The prominent features of the Italianate house, the type encountered in Shenandoah County and the Shenandoah Valley, are unusual height, broad eaves enriched by elaborate cornices using large and complex consoles and brackets, often in pairs, either closely spaced or with a dentil cornice between them. There are often deep paneled friezes as well. Cupolas or belvederes are common, located at the peak of the gabled or peaked roof. The ubiquitous porch may be a small entry porch, classically designed, or, more likely, a large front porch across the house and enriched with turned balusters and surmounted by a cornice with consoles and possibly a balustrade on the roof. The center bay often projects from the wall and rises to a pediment. Bay windows and oriels are common, and the other windows are large, either flat-topped or arched, and generally emphasized with pediments or projecting molded lintels. Front doors were frequently found with transom and sidelights, and the door panels were a variation from the standard six-panel door. This summary of typical exterior Italianate details is taken from the chapter, "The Italian Styles," in House Styles in America, by James C. Massey and Shirley Maxwell (Penguin Studio, 1996).

^{11[xi]} Burrus, "The C.A.R. Moore House, 1878," Chamber Chatter, Jan-Feb, 2001. The current address of C.A.R. Moore's house is 5760 N. Main St.

^{12[xii]} Holmas, op. cit.

^{13[xiii]} Shenandoah County Historic Resources Survey Report, pp. 28-29.

^{14[xiv]} U.S. Agricultural Census, Shenandoah County, Ashby District, 7.

^{15[xv]} Copy in Holtzman files.

^{16[xvi]} Burrus, The Rinkers of Virginia, 142.

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¹⁷[xvii] Burrus, letter to William Holtzman, August 18, 2001 .

¹⁸[xviii] Ibid.

¹⁹[xix] Wayland, op. cit., 478.

²⁰[xx] Burrus, letter to William Holtzman, August 18, 2001 .

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